

# Michigan Child Care Matters

MICHIGAN DEPARTMENT OF CONSUMER & INDUSTRY SERVICES  
Bureau of Regulatory Services  
Division of Child Day Care Licensing



MUSIC, MOVEMENT AND RHYTHM

Issue 60 Spring, 2002

## Director's Corner



Putting away my winter coats and gloves is a yearly chore I look forward to. Give me a warm summer day to a cold, damp wintry one anytime. As I wipe away the sweat just sitting in my office, I recall those days last winter when I promised myself I wouldn't complain about hot summer days anymore, just please make this cold north wind stop blowing!

There are times, though, when heat and humidity rise to dangerous levels, especially for children. Several years ago a letter was sent to licensed providers alerting them of the potential concerns for the comfort and safety of children in care during hot weather. I think the information presented then deserves to be repeated now. Portions of that letter are excerpted here.

Very young children, especially infants, are sensitive to high temperatures and humidity for a number of reasons. Infants and young children do not perspire because their sweat glands have not yet developed. A young child's body is unable to cool itself, so his core body retains heat. They can also become dehydrated sooner than adults. Very young children are unable to say that they are hot, thirsty, dizzy, nauseous, uncomfortable or have a headache. Children show symptoms of heat exhaustion by becoming quiet and lethargic. Their skin becomes pale. They are thirsty and may complain of dizziness. When core body temperature rises to the point of the child being flushed, listless, possibly unresponsive, and very hot, there is an immediate need for medical attention. These symptoms indicate that the child may be moving into heat stroke.

There are several things providers may wish to implement in order to maintain a comfortable and safe indoor environment for children.

**Move the air.** Use air conditioning or draft-free cooling units that present no safety hazard to children. Open windows unless it is hotter outside than inside. Windows must be screened. Electric fans, mounted

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### *Editor's Note:*

*This issue is in memory of Licensing Consultants Sara Lackey and Judy McKennett. Their work with children and with early childhood professionals will be missed by all of us.*

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# Developmentally Appropriate Ideas for Incorporating Music in a Child Care Setting

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Those of us who work with young children hold an awesome responsibility for supporting their musical development. Research from the last 30 years has shown us that the quality of the music environment surrounding children affects their lifelong potential to interact with music in a meaningful way. Immersion and participation in a rich and varied musical environment will result in greater success in music, whether as a listener or performer.

How can we help our students get the most out of music? Following are several simple ideas that can be implemented in any early childhood setting.



1. Music must be playful. Young children learn best through play and active exploration. In order for a music environment to be developmentally appropriate for young children, it must be playful and give children an opportunity to explore the world of music. This can occur in several ways. Music is learned in many of the same ways in which a language is learned. Children “play” with language, engaging in language babble, only after they have been exposed to a good language environment and had an opportunity to hear lots of language in their environment. Then they begin to play with the sounds that they hear. Likewise, children need to have extensive opportunities to hear music sung to them by a familiar adult before they are able to engage in “musical babble.” This music babble is an opportunity for children to play with and explore the sounds of music. Singing songs for children, rather than with them, gives them an opportunity to hear music without putting inappropriate formal expectations on them for performance.

2. Sing songs and perform chants without text. Because children’s language environments tend to be much richer than their music environments, children naturally tend to focus on the texts of songs, which are accessible to them, and often ignore the musical elements of the song, which are less accessible. As a result, children often will chant the song text, and the underlying musical structures of the song will be inaccurate and of little consequence to the child. While this is fine from a language-learning perspective, it falls short in the musical context. To facilitate music learning, caregivers should sing songs and perform chants without the text, at least at first. This gives children an

opportunity to focus on the musical elements of the song, which will result in richer music learning.

3. Make the music environment as rich and varied as possible. We learn what something is by learning what it is not. Another way to think of this is that children learn what things are by experiencing something different for comparison. Give children a wide variety

of types of music with which to interact. They should have the opportunity to hear music from a variety of cultures, styles, and performance mediums as well as experience music in a wide variety

of tonalities and meters. We know that children who have richer language environments develop better language skills. Likewise, children who have had an opportunity to experience a diverse musical vocabulary will develop richer musical skills.

4. Provide lots of opportunity for repetition. Although this seems to be in direct contrast to my call for diversity, repetition is also important for the musical development of children. Diversity creates many pathways for learning; however, if we do not walk on those pathways often enough, they become grown over and unusable. Children become comfortable with new information and skills as they use them over time. Create multiple opportunities for children to revisit in music what they have experienced at an earlier time.

5. Give children opportunities to move freely. Movement is fundamental to music learning. Often we become so concerned with classroom management and keeping things under control that we forget that children need to move and benefit from doing so. Children’s abilities to be rhythmic and to perform with stylistic understanding in music are directly linked to the breadth of their movement vocabularies and their freedom with movement. Incorporate movement into your childcare setting whenever possible.

Many professionals, including music specialists, believe that moving to the beat is the most important type of movement for musicians. While it is true that beat movement is important, even more important is the need to move fluidly and continuously. Continuous,

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## Reading Through Movement (K-4<sup>th</sup> Grade)

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Learning to read should be fun and involve as many senses as possible. While learning the simple rules of reading comes naturally to most children, there are those who need to not only learn the rules, but practice these rules by using multi-sensory skills, involving tactile, oral, auditory, visual, and movement activities. All children can benefit from learning to read using multi-sensory skills.

In learning, people retain 10% of what they read; 20% of what they hear; 30% of what they see; 50% of what they see and hear at the same time; 70% of what they hear, see and say; and 90% of what they hear, see, say and do. Through exposure to letters, words, and books using music, props, dance and instruments, students learn and retain a lot more than just listening to the teacher lecture.

Dance is a “non-competitive” art form that allows children to express themselves in their own special way. There are no wrong or right answers in movement. Students should be given the freedom of expressing themselves through movement without too much technical structure.

Teachers, care providers, and parents can help their child “learn to read” through movement games and activities. Below are some sample classes and exercises you can use to help improve reading skills:

Pick out a book that seems to have a lot of movement qualities. Sit with the student(s) and read or have them read the book. After you have read the book, you can do the following movement games.

- ◆ **Narration Game:** The teacher reads each page of the book out loud as the students act out the story. (The teacher could also pick a few students to read various pages.) The teacher pauses after each page to see the movements that are created. Example: “It began to rain. The rain formed giant puddles.” Students move slowly in the space like sprinkles of rain. Then the students move faster and faster like a rainstorm. Then the students freeze in a shape. Students then jump over the puddles with two feet, one foot, leap, or slip and fall in the puddle. It is truly up to the students to decide what they would like to do in the puddle.

- ◆ **Assigned Parts Game:** The teacher assigns

different groups of children to different characters or objects from the story. As the teacher narrates, the students act out their characters through movements. Example: “The children gathered rocks.” Some children are the rocks and some are the gatherers. The children can roll the rocks, push the rocks, jump over the rocks, or discover their own movements with the children portraying rocks.

When planning a movement class, it is important that you follow this simple class structure:

1. **Warm Up** (Approximately 5 minutes): This should be medium sized gross motor skills, such as marching, walking, galloping, or skipping. This will warm up the student’s muscles to prevent any injuries.

2. **Working on Emotion:** This is an important skill to practice so that the children can fully act out their movements to each book. The teacher calls out

the movements as the children perform the movements. Some good examples of emotive movement: *happy* skips, *tired* walks, *sad* tip-toes, *excited* jumps, *angry* marches, *loving* spins.

3. **Adjective Game:** This skill is essential in movement because it describes how the movement should be done. The teacher goes through the book beforehand and writes down all of the adjectives that can be found. Then the adjectives are called out, one at a time, and a movement is added to each adjective. For example: *Little* walks, *scary* crawls, *straight* gallops across the room, *curvy* runs around the space.

4. **The Story:** Now the class sits down and listens to the teacher read the story. If the children are older, they can read the story to themselves before the movement class begins and then the teacher reviews the story with them.

5. **Movement Game:** The teacher decides what game to play; the narration game or the assigned parts game. Once this is decided, she will need to see if any props can be used. Some examples of props are scarves, ribbons, balls, and hula-hoops. Of course, this all depends on what your book is about. The students and

Teachers, care providers, and parents can help their child “learn to read” through movement games and activities.

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# Orff Instruments for Early Childhood

Cynthia Lipka

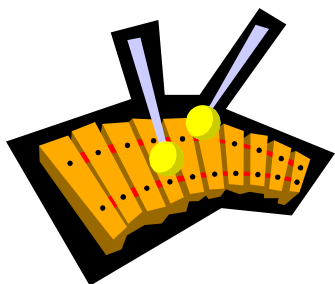
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## History

Carl Orff was a German composer who lived from 1895 to 1982. His most recognized composition is "Carmina Burana." Though primarily a composer, he was also interested in music education.

Orff's philosophy of education was that musical elements evolve from speech. The rhythm and intonations of ordinary speech suggest rhythms and melodies. Through improvisation, students build these basic rhythms and melodies into complex rhythms, melodic phrases, and harmonic patterns.

In the 1940's and 1950's, Orff had the opportunity to test his philosophy in an experimental school, Studio 49. His approach required the students to participate in all aspects of music: speech, singing, moving, dancing, reading, writing, creating, and playing instruments. The first instruments the students would use were the human voice and "body sounds." Body sounds are snaps, claps, pats, stamps, and other sounds that can be made by the human body. Eventually, Orff intended to have the students play orchestral instruments; but most instruments take several years of study before students can play them well. His solution was to initially use



instruments that are easy to learn: the recorder, drums, and xylophones. When people talk about "Orff Instruments," they are usually referring to the beautiful wooden and metal xylophones that he used.

## Attributes of Orff Instruments

Orff xylophones are real musical instruments, usually made of wooden bars over a wooden box-frame. They are sometimes made of metal bars over a box frame, or over metal tubes. Each bar (key or note) is a different length. The length of the bar determines how high or how low the note will be. The name of the note is printed on the bar. Each bar can be removed from the frame. Usually, the Orff xylophone comes with one and a half or two octaves of a "C"-scale, with "F"-sharp or "B"-flat bars available to replace the "F" and "B," if the instructor wants to change keys. Xylophones with all of the sharp/flat notes are also available.

The xylophones come with special rubber or felt mallets. It is important to teach the children how to use the mallets correctly so that the bars are not damaged

and the tone produced resonates a bit. The child is to hold a mallet in each hand and hit one bar at a time with alternating mallets. The child should quickly hit, then retract the mallet so that the sound is not deadened.

These instruments were intended to only lightly support the children's voices, so they have a quiet mellow tone without much sustain. If you want to sustain a note for a longer period of time, the bar must be hit repeatedly with alternating mallets.

## Advantages of Orff Instruments for the Early Childhood Classroom

Because the instruments are quiet, children can play them at centers without disturbing other children in the classroom.

By removing the "F" and "B" bars, a pentatonic scale is made. Notes in a pentatonic scale will harmonize with each other in any combination. The result is that a child can never play a wrong note, so he or she will always have a successful music experience. (Teachers will appreciate not having to hear dissonance all day!)

If you want children to explore specific intervals, you are able to remove all notes except those intervals. The different lengths of the bars provide a visual physics lesson in the relationship between the size of the bar and the tone of the note.

Two or three children can play on one instrument at a time. The teacher will have to clarify what area belongs to each child. The instrument can be played from either side.

If there are specific notes to be played, the bars can be marked with stickers to help the children remember which notes. The stickers are easy to remove.

Orff instruments can be integrated into the language arts curriculum by using them to accompany activities such as plays, puppet shows, and readings.

## Extending Learning

Once exploration with the instruments becomes repetitive or is abandoned, you can extend learning through direct music lessons. A typical Orff lesson uses a song or rhyme for its basis and then examines and improvises on an element of that song or rhyme.

Here is a sample rhyme with some analyzing and improvising activities. It is a jump rope rhyme, but for children younger than 2<sup>nd</sup> grade, it can be used as a circle game. Everyone stands in a circle and when you

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hear your birth month, you jump into the circle. When everyone has mastered jumping in, they can try jumping out before the next month is said.

### First Part:



### Second Part:

January	(clap, clap)	February	(clap, clap)
March	(clap, clap)	April	(clap, clap)
May	(clap, clap)	June	(clap, clap)
July	(clap, clap)	August	(clap, clap)
September	(clap, clap)	October	(clap, clap)
November	(clap, clap)	December	(clap, clap)

Here are some activities that could be done with this rhyme:

➤ Play the game, clapping during the claps, clapping on the beat, or clapping on the first beat of each measure.

➤ Play beats on the xylophone during the claps, on the beat, or on the first beat of each measure. Two notes can be played at once to make a harmony.

➤ Play the rhythm of the first part of the song on one bar.

➤ Play the rhythm of the first part of the song on different bars, resulting in a melody.

➤ Play a pattern from part of the song, such as the first measure (“*Strawberry Shortcake*”) while the other children sing the whole song.

➤ Write down the rhythms and note names of the notes that were played.

➤ Read and play the rhythms and note names that someone else created.

➤ Make up a new song along the same pattern—“*When you hear \_\_\_\_\_, jump in.*”

By participating in these activities, the children are analyzing musical patterns, internalizing the elements of music, and learning that creating music is very easy. ❖

### Developmentally Appropriate Ideas, from Page 2

fluid movement is readiness for all other types of movement and for many aspects of musicianship. Have children move freely without emphasis on beat (for instance in a circular motion) while listening to or performing music. I often have my students choose which body part they want to move in circles while we sing or listen. Give them scarves to dance with to your singing or to recorded music. Just remember that flowing movement is readiness for beat.

6. The younger, the better. If children do not hear language when they are very young, they become developmentally delayed in their language learning. In the same way, if children do not hear music when they are very young, they will be developmentally delayed in terms of music learning. We know that music aptitude, or a child’s potential in music, is developmental, meaning that it is affected by the environment. We also know that the younger children are, the more their music aptitude is affected by the environment. Therefore, by providing children with appropriate, rich music environments from the start, we are investing in their musical development for a lifetime.

Where can you find materials to help you incorporate these ideas into your child care setting? *Music Play: The Early Childhood Music Curriculum* is a recently published book based upon these principles. It includes lots of developmentally appropriate musical activities for children from birth through ages six or seven, as well as a CD of all of the songs so that those caregivers who do not read music notation can learn the repertoire. It also provides information about children’s musical development that will help you know how to work with children who are at different developmental levels musically.

If we are really going to meet the musical needs of our children, we must go beyond simply singing songs as a group. We must give our children opportunities to play with music, diverse experiences with music, repetition, and opportunities to move from infancy and throughout childhood. ❖

## Music for the “Non-Musical”

Carolyn Gaus

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Have you ever wished that you could hire a specialist to come in and provide music education with your preschoolers? Have you felt frustrated about where to begin or how to go about making music with little people? Are you embarrassed to sing anywhere but in the shower? If these questions plague you, then read on. There is hope and a plan!

Why would a busy child care provider want to undertake something else, like music, to plan and organize? After all, music is all around us. We hear it everywhere: on TV, the radio, when we are on hold on the phone, in the supermarket, at the mall, at church, at sporting events – everywhere! I suggest to you that including music in your educational program for children can easily become a way of thinking and doing routine tasks. Music can turn the mundane into magic and a difficult job into a pleasant pastime – for you and the children under your care.

A simple way to begin is by “keeping the beat.” You can do this anywhere. Perhaps you and the children are watching a video. Music is heard. Without saying a word, begin tapping your hands on your knees to the beat of the music. Don’t think about what the beat is or if you are doing it right, just tap to the music. Keep it simple and consistent. The children are bound to join in. As they do, change where you put the beat. Try tapping your hand on your shoulders, toes, head, elbows. It soon becomes a fun game. If you notice



one of the flock not joining in or providing his own beat, you can gently bring him into the group by softly tapping the beat on his shoulders. This gentle tapping actually helps him internalize the beat and “feel” the music. As you begin keeping a beat in more and more situations with your little people, you will find them becoming very skilled at discovering steady beats in music around them. This is an essential prerequisite for



learning to play an instrument, singing, or dancing.

We have all heard children teasing or picking on each other, especially when playing outside. Sooner or later one hears a variation of “Na-na-na-na. You can’t do it,” sung in the sing-song of childhood. This little tune is actually a great stepping off point for melody development with children. When I hear children singing this tune with their own appropriate (or inappropriate) words I like to answer back with the same tune. I try to match their pitch, that is sing it back as they have sung it, not higher or lower. They usually do not realize that I have sung to them and sing right back to me. We can get



quite a conversation going and we are singing the whole time. This helps make singing “safe.” I can give commands: “I want you to stop that;” praise, “You did that very well;” give instructions, “Please come in for lunch.” All of this is done in the same sing-song tune.

As you feel comfortable with his little tune, expand and make up more melodies to sing to whatever words you wish. In our home we sing while doing most anything: making beds, preparing lunch, cleaning, putting toys away, playing with toys. The singing adds another dimension to the job and smiles abound. We love to end phrases that we sing with nonsense syllables, such as “tra-la-la,” or “wobblyboop,” or “boom, boom, boom.” Then any size word or phrase fits because you have a built-in ending.. When my son was 4 we sang our way from Saginaw to Bay City using this simple technique. Each time I stopped singing, he would say, “Sing more, Mom. Don’t stop.” And he joined in on all the repetition.

Where is the value in all this nonsense, you say? As the preschooler and I enjoy this activity, we are in fact practicing pre-reading skills and math-building skills. We are rhyming words, making up our own stories and

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dialogues, discovering patterns and adjusting to existing patterns. The children are internalizing their verbal creations but not only with words, also with music and perhaps even some movement. It is hard to hold still when one is creating fun using rhythms in speech or music.



And – you do not have to be a music specialist to make up these little jingles. It does not even require the ability to sing well or always on pitch. All you need is the courage to go out on a limb and try what might seem silly.

Have you ever noticed how much easier it is to memorize something that is sung? Think back to commercials you have heard. You can probably repeat many perfectly, if asked. Repetition certainly plays a role, but so do the music and the beat. The musical line helps our brain sort and file the information in an easy and logical way. The intended message is expressed not only with words, but also with a tune and a beat to help us. Why do advertising agencies use music so much? Why not just tell us the information? You can answer this yourself by thinking which commercials you can recall long after they have left the air. You can put this same principle to work when you teach young children. My children all learned their telephone number and address early in their lives by means of simple sing-song melodies. Music is an excellent way to help our children memorize important things.

Another fun musical activity is to orchestrate a favorite book with children. Sequence books work very well for this. Choose a variety of “instruments” for your orchestra. I always start in the kitchen with pots, lids, spoons, graters, wooden spoons, plastic tubs (filled with beans, rice or cereal), bowls or buckets. You can always use “real” instruments (drums, maracas, claves, xylophones) if you have them, and both types work equally as well. Now assign an instrument to each main character in the book you’ve selected. For instance, if you have chosen the book about the three Billy Goats Gruff, each goat would have his own sound, as would the troll. There might be a sound given for grazing or splashing. The orchestral piece can grow each time you perform it as more ideas emerge from you and the children. Then you read or tell the story and at the

appropriate times the proper instruments play. After a few times through the process, you can “tell” the story using only the sounds of the instruments with no words at all. When the children can do this, they have internalized the story. It has become a part of them. And they have memorized the story, altered the presentation, and created a new way of telling it. Excellent skills for their development as thinking and problem-solving human beings!

We can also turn the above activity around and make a book to go along with a musical piece. If you are in a small group situation, you may choose to make a “normal” size book using any type of paper you have available. If you work with many children in a child care center or preschool, I encourage you to make a giant book using poster board or a similar paper. (Even children in a small home care situation love to make giant books.) Once you decide on the materials, it is time to select the music. We are looking for music



without words and a selection that is not too long, five, ten minutes at the most. Something familiar to you that you enjoy listening to will work nicely.

Now have the children listen to the music a few times. You probably will not want to do this all at once but various times throughout the day or week. Then come together and begin talking about the music. Does it make you sleepy or do you feel like waking up when you hear it? Does the music make your feet want to dance or walk slowly? Is it fast or slow, jumpy or smooth, high or low? Ask many questions and together you will see patterns forming. For instance, your group decides that the beginning of the piece is jumpy, you may want to find or draw pictures of animals jumping for the first page of your book. As the music changes to calm and smooth, put together a page of pictures depicting peacefulness – quiet lakes, woods or empty streets. Your book need not be long. When it is completed, listen to the music again, this time holding the book as you listen. You have added another dimension and have helped your young people develop a love of listening and interpreting music. They may want to move with the music and their book will give them all sorts of suggestions.

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**Director's Corner**, *from page 1*

high on a wall or ceiling, or guarded to limit the size of the opening in the blade guard to less than ½ inch.

**Lower the humidity.** Use dehumidifiers to maintain a comfortable relative humidity.

**Reduce the heat.** Turn off or delay the use of all heat producing equipment such as overhead lights, dishwashers, and stoves. Have a cold lunch menu to eliminate the need for cooking. Move the children to the coolest approved child use area of the facility. Shade windows on the sunny side of the house. Plan quiet activities. Have drinking water readily available for children as they need it. Provide water activities such as sprinklers or a water play table with ice cubes. Sponge babies with tepid water. Dress children in loose lightweight cotton clothing.

**Make outdoor play safe.** Go outdoors early in the day before the heat becomes excessive. Play in shaded areas if possible. Think about providing a shaded area if no trees are available. You may use a canopy, awning, or beach umbrella for this purpose.

Let's make this summer one that makes the safety and comfort of children one of our highest priorities!

Jim Sinnamon, Director  
Division of Child Day Care Licensing

**Reading Through Movement**, *from page 3*

teacher should run through the entire book.

**6. Performing Your Book:** After the students have danced to the entire book, they are ready to perform for other school classes or a group of teachers. This is not always necessary, but it is quite rewarding for the students to show off their work of art. The performance can be performed after a series of classes or after each movement class. Remember, this should never be competitive.

**7. Cool Down:** Have the children stretch on the floor. While stretching, the teacher talks about what was learned.

I hope teachers try to incorporate some of these ideas into their classrooms. It is a great way to add to their reading curriculum. ❖

**Music for the Non-Musical**, *from page 7*

Moving to music is something children do whether we ask them to or not. We can, however, enhance their creativity with the use of scarves, objects to move around and suggestions of how to move (galloping, jogging, crawling, slithering, big steps, mini-steps, turning, swaying, bending.) There are many recordings available which encourage this and many of these are good and fun to use. Do not limit yourself to "movement" tapes. Try to avoid the top pop chart also. The children will hear plenty of this music elsewhere. I encourage you to find classical or jazz music that you like to share with your little ones. You can be the one to open new doors of appreciation for them and expand their love of music. An important key is to begin with music familiar to you and then to branch out from there. There is no right or wrong here, so have fun and experiment!

One caution about listening: please do not have the radio or tapes playing constantly. Creative minds (even young ones) need silence to invent and ponder. Be deliberate about the times you listen.

One caution about singing: do not be alarmed if your two, three or four-year-old children seldom or never join in the singing. This once concerned me and I wondered what I was doing wrong since I obviously was not reaching them. Then my own daughter was in one of my classes and she, too, rarely participated. Feeling very defeated, I searched for what I was doing wrong and how I could correct this problem. Before too long I overheard her at home one day singing every song we had used in class. She knew them all! Allow your preschoolers the time and space to sing when they are comfortable doing so.

Music is a gift to all of us, not just those who study an instrument or take special classes. With a bit of creative thought you can add musical spice to your own child care program and a lifelong love of music to the children you touch. ❖



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## Using Music As A Tool In Your Day

Heidi Lawhorn  
Family Day Care Provider  
Gratiot County

Music has been proven to affect people in many ways. It can stir emotions, trigger memories, spark movement and create a wonderful learning environment and a calming effect. As a new day care provider, I wanted to use my training as a music educator throughout my day with my own child as well as day care children. I have found that music not only makes a wonderful teaching tool for concepts and movement, but is a great source for giving “clues” to the schedule of the day. My hope is that these ideas can make the day more enjoyable.

As an infant, my son was exposed to music immediately. My husband and I played two particular pieces of music that we enjoyed at the same “crazy” time of the day. At 18 months old, my son still enjoys this music at the time of the day that is most trying for me, the time that children are leaving our home and dinner preparations begin. As soon as we play his “jazz”, it seems that the chaos going on around him does not matter. He knows what this means and he quietly plays or just listens while I make the transition from day care provider to mom making dinner.

Another example of using music with infants also involves my young son. I love singing songs about everything and anything. I’ve found that I have a song for breakfast time, lunch, nap, cleaning time, brushing teeth, putting on pajamas, changing pants, and bedtime. There may even be a few more! What I’ve noticed is that I don’t need to push and pull to get him to do things, a simple song can say it all! By using these two ideas with the young infants in your home, you can give them clues to what is happening around them. A calming piece of music at nap time can quiet even your “busiest” of infants. Use your imagination to adjust these ideas to help you in your setting.

Part of my training in music was a method called Kodaly. This method targets very young toddlers to older children in learning musical ideas. I was exposed to a particular class in which we worked with 2 to 5 year old children. What an experience! Even the youngest of these children could sing the most beautiful songs after only working with them for a few weeks. Some tools that I’ve taken with me from this experience have helped greatly in my day of caring for young children. I use music as a clue for the schedule of the day. Toddlers and older children catch on immediately to what they need to do at the sound of your voice or



when a particular song is played at the same time of day. The songs that you sing can serve as a lesson for teaching concepts such as colors, shapes, animal sounds, body parts, vegetables, fruits, and counting. There are many sing-a-long books available at stores and tapes and videos that give instructions as to movements and actions. The library has many sources that can be checked out for a more inexpensive option. I find myself using these resources often and the children love them.

Each day at my home is full of music! If you were to listen from outside, you would hear many silly songs. There are times when we move and dance and even play our pretend instruments along to the music. It makes our day fun and it also teaches many concepts. You do not need a formal music education to incorporate these ideas into your day. Ask for help at music stores, from the library or even the music teacher at your local school. Most importantly, make it fun, repetitive, and consistent in the time of day that you want to use music as a teaching tool or for a clue to your schedule. ❖



## Fill Each Day With Music!

Patricia McCoy  
Apple Yard Child Care Center  
Emmet County



In putting together a music program, our goals and objectives have been to provide a group time where we can allow children to express themselves, develop listening skills, share sensory experiences and learn about many different things from the seasons to the sounds of our world. Our music director plans our activities and songs. She uses a variety of books, tapes, and CDs that are available at local bookstores or mail order catalogues. She incorporates themes that are being used during our day. She is also careful to intermingle familiar songs with new songs, quiet songs with active songs. Most important of all there is a time for creating songs and choosing songs.

Music helps us warm up. Stretches and movements make all of our muscles work, preparing our bodies for our busy day. By warming up and stretching muscles, there is less opportunity for injury both to the kids and staff during the day. Also, music has been credited with opening up pathways for learning. It is a wonderful vehicle for speech and language development. Hearing-impaired children can feel vibrations and see rhythm when feet and hands move. Add signing and you expand the learning experience further. As the songs go home and are shared, parents are amazed at what their children are learning.

Generally, all you need is an open space that will allow freedom of unencumbered movement where the children can gather. We use masking tape to mark off our "stage" area. Sometimes, we gather in a circle. Sometimes, we are in a square. Sometimes, we are everywhere!

We use a variety of musical instruments to accompany our music. The children are taught how to hold the instruments and then the fun begins with their discovery of finding out what the instruments sound like. The piano, a guitar, or a keyboard, along with a CD player and tape recorder, provide background music for our voices to sing with, our hands to clap with, our toes to tap with, and our feet to dance with. Adding a variety of musical instruments makes it that much more fun. If someone is uncomfortable singing with the group, the tapes and CDs lend their voices.

Along with the instruments and background sounds,

we use a few props to help the children relate, such as puppets, toy animals, colorful pictures, cut-out foam shapes, and colorful objects to provide extra sensory experiences.

We can explore cultural differences by learning music from different countries and cultures. Foreign languages are very easy to learn when set to music. This is fun for bilingual children who may be struggling to use English as their primary language. (We have worked with children who spoke Spanish, French, Korean, and German as their language.) Signing is another language. When it is accompanied with songs, the children learn it very quickly.

Marches and dances help us to follow directions, stick to the beat, feel the rhythm, and give self-expression. Children love to learn how to bow and curtsy. They stand proud when they sing "God Bless America" and help hold our country's flag.

Children appreciate beautiful things. It is a shame that every child does not have the opportunity to experience the beautiful music in their world. They appreciate classical music and pretty melodies. They are fascinated by different kinds of musical instruments. We are fortunate in Northern Michigan to have access to music conservatories that have students who can share their musical talents with our children. Our children have also benefited from the musical talents of parents who are willing to share their time and talents with them.

It is such a joy to watch children react to different types of music. Play a gentle flowing sound and add a rainmaker instrument and watch their faces. Teach them songs about friendship and caring and watch empathy grow as little hands reach out to touch another person's hand.

Like everything else we do with and for children, we need to help them reach for the stars. Why not use "Twinkle Twinkle Little Star" as a beginning? Fill each day with music and the smiles will warm your heart. ❖

## Music, Movement & Rhythm

Cindy Kaczmarczyk  
 Kindermusik Educator  
 The Music Garden Studio  
 Barry County

Four-month-old Logan gurgles as he reaches for a colorful chime ball that his mom is rolling over his body. Fifteen-month-old Macey crawls through a multi-colored pile of scarves, then takes several and covers her head as she looks around smiling. Later, Logan and Macey will join in a group dance with other parents and babies. They watch in amazement as the group moves up and down, side-to-side, in, out, and around. Maggie, age two, is vigorously shaking her jingle bells with both hands as she gyrates and sways to the upbeat music. A group of four-year-old children listen to a song about wind blowing as they blow bubbles and chase them, giggling, around the room. They continue to blow on the bubbles that float through the air. On another day, six-year-old Alex and his classmates will play song-and-movement games exploring the concepts of note reading, timing, steady-beat, echoing, fast/slow, quiet/loud, high/low and improvisation.

These children and their parents are participating together in active music making that is fun, creative and age-appropriate. It is also a powerful tool for building brains and laying the foundation for future learning, not only in music, but in academics and even sports.

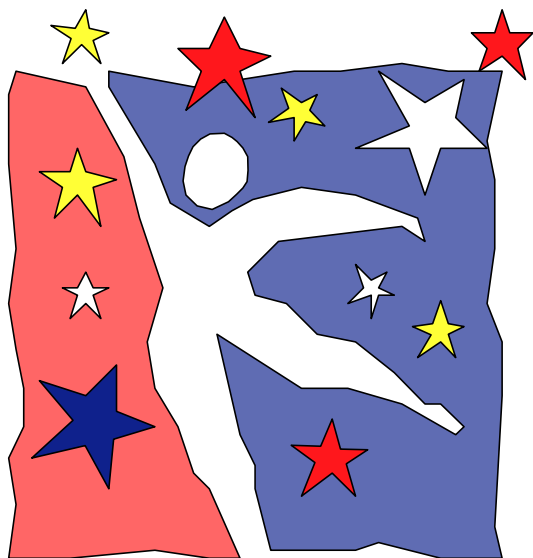
The elements of music, movement, and rhythm are essential gifts to childhood. And the same skills used in an orchestra or choir can also help play the soccer game, ace the math test or write a poem.

Tapping a pair of rhythm sticks to a steady beat, bouncing a ball or marching while singing translates into the ability to move with coordination and timing. Walking, running, dancing and cutting with scissors all require a sense of steady beat.

A child who plays with all of her voices, from the screeching highs to the muttering lows, and all the whoos in between will find her singing voice, her speaking voice, and keep the expressive voice that she was born with. Her language skills will develop as she tries out silly syllables, such as “hop-a-doodle,” and words to songs she likes. Her awareness of sound around her increases, and she may exclaim over the new spring bird song.

Making music at home, within the family, should always be encouraged. This is usually where children feel most safe and comfortable. Hidden instruments abound in the home. A laundry basket and spoon do multiple duty as a drum, scraper, boat/car/buggy/wagon, for playing or moving to music. Water bottles make great shakers, with water or rice. Rubber bands across a shoebox become a guitar. Two adults and a large sheet can become a hammock for swinging to music, or waves upon an ocean for tossing balls. Singing and rocking together can be the sweetest moment of the day.

By exploring different ways to play an instrument, changing words to a song, and experimenting with how their bodies move, children develop and sustain their natural creativity. They also learn that there is more than one “right” way to accomplish a task and that their ideas are important. Figuring out “what these things can do” is a form of problem-solving essential to logic and reasoning. As they play musically with their parents or grandparents, youngsters see that music making is something THEY can DO, rather than something a few people do and the rest of us only buy. ❖



# Physical Activity Guidelines For Young Children

*Excerpted from:  
National Association for Sport & Physical Education  
Guidelines for Infants & Toddlers  
Reston, Virginia*

Confining babies and young children to strollers, playpens, car and infant seats for hours at a time may delay development such as rolling over, crawling, walking and even cognitive development. Certainly such restrictions can begin the path to sedentary preferences and childhood obesity, warns the National Association for Sport and Physical Education (NASPE). Infants should be encouraged to be physically active from the beginning of life. That is among the recommendations of the first physical activity guidelines specifically designed to meet the developmental needs of infants, toddlers and preschoolers, released at the National Press Club.

Dr. Jane Clark, professor and chair of the Department of Kinesiology at the University of Maryland, chaired the NASPE Early Childhood Physical Activity Guidelines Task Force that consisted of motor development experts, movement specialists, exercise physiologists and medical professionals. The purpose of this document is to provide teachers, parents, caregivers and health care professionals with guidelines that address the kinds of physical activity, the environment and the individuals responsible for facilitating the physical activity.

In the last decade, while the relationship between physical activity and health in adults and older children has been highlighted by various national health organizations and government agencies, the importance of physical activity for infants, toddlers and preschoolers have not been addressed until now.

“Adopting a physically active lifestyle early in life increases the likelihood that infants and young children will learn to move skillfully,” said Dr. Clark. “Promoting and fostering enjoyment of movement and motor skill confidence and competence at an early age will help to ensure healthy development and later participation in physical activity.”

## Guidelines for Infants

There are five guidelines for each age group and they are intended to answer questions relative to the kind of physical activity, the environment and the individuals responsible for facilitating the activity. Part of the infant’s day should be spent with a caregiver or

parent who provides systematic opportunities for planned physical activity. These experiences should incorporate a variety of baby games such as peekaboo and pat-a-cake and sessions in which the child is held, rocked and carried to new environments.

- Guideline 1. Infants should interact with parents and/or caregivers in daily physical activities that are dedicated to promoting the exploration of their environment.
- Guideline 2. Infants should be placed in safe settings that facilitate physical activity and do not restrict movement for prolonged periods of time.
- Guideline 3. Infants’ physical activity should promote the development of movement skills.
- Guideline 4. Infants should have an environment that meets or exceeds recommended safety standards for performing large muscle activities.
- Guideline 5. Individuals responsible for the well-being of infants should be aware of the importance of physical activity and facilitate the child’s movement skills.

## Guidelines for Toddlers and Preschoolers

For toddlers, basic movement skills such as running, jumping, throwing and kicking do not just appear because a child grows older, but emerge from an interaction between hereditary potential and movement experience. These behaviors are also clearly influenced by the environment. For instance, a child who does not have access to stairs may be delayed in stair climbing and a child who is discouraged from bouncing and chasing balls may lag in hand-eye coordination.

- Guideline 1. Toddlers should accumulate at least 30 minute daily of structured physical activity; preschoolers at least 60 minutes.
- Guideline 2. Toddlers and preschoolers should engage in at least 60 minutes and up to several hours per



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day of daily, unstructured physical activity and should not be sedentary for more than 60 minutes at a time except when sleeping.

➤ Guideline 3. Toddlers should develop movement skills that are building blocks for more complex movement tasks; preschoolers should develop competence in movement skills that are building blocks for more complex movement tasks.

➤ Guideline 4. Toddlers and preschoolers should have indoor and outdoor areas that meet or exceed recommended safety standards for performing large muscle

activities.

➤ Guideline 5. Individuals responsible for the well-being of toddlers and preschoolers should be aware of the importance of physical activity and facilitate the child's movement skills.

During the preschool years, children should be encouraged to practice movement skills in a variety of activities and settings. Instruction and positive reinforcement is critical during this time in order to ensure that children develop most of these skills before entering school. ❖

*For more information, contact: Paula Keys Kun, (703) 476-3461.*

## Consumer Product Safety Commission

### Infant/Child Product Recalls (not including toys)

- ◆ Recent Death Prompts Search for Recalled Play Yards/Cribs. Baby Trend Launches New Effort to Find Those Still in Use
- ◆ Highchairs Recalled by Graco
- ◆ Cribs Recall/Repair by Simmons
- ◆ Tot Rider Walkers Recalled by Kolcraft
- ◆ CPSC, Kolcraft Announce Recall of "Ranger" Strollers
- ◆ High Chairs Recalled by Cosco
- ◆ Century Infant Car Seat/Carrier Recall
- ◆ Play Sets Recalled by Rainbow Play Systems
- ◆ Children's Riding Vehicles Recalled by Tek Nek Toys
- ◆ Children's Riding Vehicles Recalled by Empire Industries
- ◆ Children's Riding Vehicles Recalled by Fisher-Price
- ◆ Lift & Lock Swings Recalled by Fisher-Price
- ◆ "Le Cradle" Bassinets Recalled by Kids Line
- ◆ Baby Walkers Recalled by Safety 1st
- ◆ Gerry® TrailTech™ Backpack Baby Carriers Recalled by Hufco-Delaware
- ◆ Baby Jumper Seats & Construction Toys Recalled by Fisher-Price

For more information, visit the Consumer Product Safety Commission's website:  
<http://www.cpsc.gov/>



## News From FIA

### Automated Billing for Child Care System

Since August 24, 2001, all child care providers who care for children funded by the Michigan Family Independence Agency (FIA), and who wish to receive payment from FIA, billed for their services. ABCs, a new automated billing system, will help make billing easy for providers and ensure more accurate payments.

#### CONVENIENT FEATURES:

- Telephone Billing
- Internet Billing
- Scannable Billing Forms
- Direct Deposit of Child Care Payments

#### BENEFITS:

- Simple to Use
- Increased Accuracy for Payments
- Fewer Problems
- Cost and Time Savings to State

#### WHY CHANGE TO POSITIVE BILLING?

Currently, day care center and group day care home providers bill FIA for the care of FIA-funded children. This is called "Positive Billing." Until recently, family day care homes, day care aides and relative care providers have not billed FIA; instead staff computed the expected hours of care needed based on the parent's schedule and the needs of the child. Once the amount of child care was determined, the provider continued to receive the same reimbursement until a change was reported.

#### BENEFITS TO THE PROVIDER

Providers now control billing for their child care services. No longer will they need to rely on the caseworker to estimate the number of hours child care is needed, a system

that required frequent adjustments as the parent's and child's circumstances changed. Instead, the provider reports the actual number of hours care is given, resulting in accurate payments that reflect actual services provided.

#### BENEFITS TO FIA

Family day care home providers, relative care providers and day care aides represent the vast majority of providers who care for FIA-funded children. Under the previous system, FIA staff was responsible for computing the expected number of child care hours, a task that was time-consuming. The new automated billing system frees FIA staff to spend more time working with their clients.

#### SIMPLIFIED TELEPHONE BILLING

By calling **1-888-779-2775** (touch-tone system) or **1-888-826-1772** (voice-activated system), toll-free, **family day care home, day care aide and relative care providers** report the hours of care and charge for each FIA-funded child in their care by responding to voice prompts. This system of billing was tested for accuracy and ease of use prior to implementation.

Hearing impaired providers may call the Michigan Relay Center at **1-800-649-3777** for assistance in billing for child care. Providers who are unable to use the telephone for billing can use a scannable billing form that will be forwarded to FIA for exception processing.

#### ACCURATE AND EFFICIENT INTERNET BILLING

In the future all providers who care for FIA-funded children and have access to the Internet will be

able to use the Internet for billing. The Internet site will display a form with the names of FIA-funded children who are authorized for care for that provider. Hours of care and amount charged will be entered by the provider and totaled automatically. Billing information will then be sent electronically over the Internet to FIA for payment. This site will be secure and confidential.

#### SCANNABLE BILLING FORM

Center and group home providers record billing information on a new scannable billing form which has pre-printed information about the provider and children funded by FIA. The new form is similar to the previous form but has been revised so that information can be scanned, allowing for quicker processing.

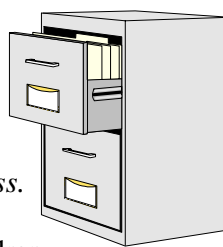
#### DIRECT DEPOSIT OF CHILD CARE PAYMENTS

All providers who care for FIA-funded children, except day care aides, may have their checks deposited directly into their bank accounts. Direct deposit registration can be initiated through the Michigan Care Development and Care web site on the Internet.

#### TRAINING AND SUPPORT IS AVAILABLE

Comprehensive training in positive billing is available through regional Community Coordinated Child Care (4C) agencies. By calling **1-866ChildCare (1-866-424-4532)**, toll-free, providers may obtain a training schedule or receive additional assistance from 4C staff. Local FIAs will also be available to provide assistance. In addition, providers will receive step-by-step instructions to help them bill FIA by telephone. ♦

## Resources: Music, Movement and Rhythm



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Gnojewski, C., Music and Dramatics at Circle Time, Redleaf Press, St. Paul, Minnesota, [www.redleafpress.org](http://www.redleafpress.org)

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Jenkins, E., Seasons for Singing, CD, Redleaf Press.

Music Across the Curriculum, video interview with Thomas Moore, NAEYC.

Music Play: Bah Bah, Be-Bop, video, NAEYC.

National Association for Sport & Physical Education, Physical Activity Guidelines for Infants & toddlers, Washington, D.C. Feb. 2002. [www.aahperd.org/naspe](http://www.aahperd.org/naspe) For more information, contact: Paula Keys Kun, (703) 476-3461.

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Putumayo, World Playground, CD, Redleaf Press.

Reynolds, A., et.al., Music Play: The Early Childhood Music Curriculum, GIA Publications, Chicago, IL, (800)442-1358.

Ronno, Positively Singable Songs, CD, Redleaf Press.

Torbert, M., Schneider, L., Follow Me Too: A Handbook of Movement Activities for Three to Five Year Olds, NAEYC, [www.naeyc.org](http://www.naeyc.org)

This publication provides topical information regarding young children who are cared for in licensed child care settings. We encourage child care providers to make this publication available to parents of children in care, or to provide them with the web address so they may receive their own copy. Issue 43 and beyond are available on the internet. **This document is in the public domain and we encourage reprinting.**

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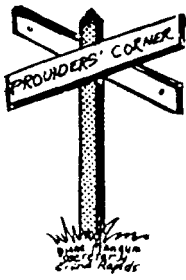
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## Is CPR Recertification Really Necessary?

Judith Day  
Group Day Care Provider  
Osceola County

Have you ever wondered if the CPR training we have to take every year is really necessary? Trying to fit the time required into an already heavy schedule can be very difficult. I always groaned about doing it EVERY year, thinking I would never have need of using it because a First Responder Unit is one block from our home. Little did I know what the future held for me.

I will never again complain about doing this once a year. I found myself in need of having it used on me. My husband and I had gone to breakfast after church a few weeks ago. All of a sudden I had meat caught in my throat and was unable to breathe or make a sound to alert my husband that I desperately needed his help. Once I was able to get his attention, he asked me immediately what I had caught in my throat. I then pointed to the meat on my plate. He was already coming to my

aid as he asked the questions. He was unable to get behind me in the booth, but managed to put just his left arm around me and perform the Heimlich on me. The meat flew out with one good upward thrust on his part!

His fast action made me realize how blessed I was. First, that he had taken CPR with me, as co-operator of our group home. Second, that he had enough strength after recently undergoing heart surgery. This episode left us both very shaken, but so grateful that he knew exactly what to do and acted immediately to save my life.

When it's time to renew your CPR, please do so with pleasure. You never know when it could YOUR life or the life of someone you love and care for every day. ❖

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